

44

CATALOGUE

OF

Mr. CHARLES F. HASELTINE'S

COLLECTION

OF

OIL PAINTINGS
AND AQUARELLES,

Comprising extraordinary examples of the

FRENCH, SPANISH, ITALIAN, GERMAN, BELGIAN, DANISH, ENGLISH
AND AMERICAN ARTISTS,

MAKING ALTOGETHER ONE OF THE MOST REMARKABLE COLLECTIONS OF
ART EVER OFFERED FOR SALE IN AMERICA.

The whole Collection will be offered at Public Sale,

ON THE EVENINGS OF

Monday, Tuesday, Wednesday, Thursday and Friday,

February 23d, 24th, 25th, 26th and 27th, 1874,

COMMENCING EACH EVENING AT 7 $\frac{3}{4}$ O'CLOCK.

NOW ON FREE EXHIBITION,

DAY AND EVENING,

At his Galleries, No. 1125 Chestnut Street, Philadelphia,

WHERE IT WILL BE SOLD.

2011

1874
Feb 23
P.M.

VERY IMPORTANT NOTICE!

THE Collection of Art that Mr. HASELTINE offers at this sale he considers as fine as any that he has ever had in his Galleries. It contains a large part of the finest pictures exhibited last January, together with over one hundred very important new pictures not seen at that time. Although the entire sale is not announced as peremptory, without reserve, yet a large number will be so disposed of, and those pictures limited will be sold at a large percentage under their cost, as Mr. Haseltine is always prepared to sell any of his pictures cheap, when he offers them at public sale, although he does not feel disposed to give them away by forcing them upon persons who do not want them, and will only buy in case it is a tremendous sacrifice of value. In his sale last January, over one-half of the pictures were positively sold for what they would bring. This circumstance is mentioned to show, that while some pictures are protected, a large number are really sold.

Gentlemen who desire to purchase on credit, are expected to confer with Mr. Haseltine previous to the sale. There are always a great many persons who would desire to avail themselves of an opportunity like the present to buy fine paintings, if they could without trouble exchange one security for another. Mr. Haseltine will arrange with such parties, to take in payment for purchases

GOOD MORTGAGES OR GROUND-RENTS,

AND

STOCKS AND BONDS THAT ARE MARKETABLE,

but this must be attended to previous to the sale.

The following Artists are Represented:

FOREIGN.

| | | | |
|-------------------|------------|--------------|-----------------|
| Heuillant, | Kinderoch, | Beyle, | Neustadter, |
| A. Achenbach, | Coomans, | Burnier, | Raffaelli, |
| Gonzalez, | Kaehmerer, | Lasalle, | Grips, |
| F. Aug. Bonheur, | Schnelder, | Franz, | Benneckenstein, |
| Chs. F. Daubigny, | Knarren, | Moormans, | Hampe, |
| Firmin Girard, | Vely, | Andriotto, | Saurfelt, |
| Brillouin, | Seibels, | Parrot, | Picou, |
| Van Marcke, | Chartran, | Masse, | Schultze, |
| Cortazzo, | Navone, | Le Grand, | Frankel, |
| Van Schendel, | Diaz, | Llardo, | Vernier, |
| Carl Muller, | Chaplin, | Andre, | Veron, |
| Castan, | Compte, | Accard, | Schlosser, |
| Heilmeyer, | Landelle, | Rota, | De Bergue, |
| H. Ten Kate, | Roybet, | Maccari, | Lepinay, |
| Neuheys, | Gonin, | Bouguereau, | Reimer, |
| Lecompte Dunouy, | Chavet, | Boulanger, | Rene Menard, |
| Asturdin, | Bertrand, | Beranger, | Tortez, |
| Tusquetz, | Jacque, | Zamacois, | Beauverie, |
| De Jonghe, | Richet, | Boutibonne, | Comeleran, |
| Van Leemputten, | Levy, | Escosura, | Litschauer, |
| Kuwasseg, fils, | Tissot, | De Nittis, | Surreau, |
| Louis Jimincz, | Alvarez, | Richomme, | Crudor, |
| A. Corrodi, | Pittara, | Castiglione, | Bodin, |
| H. Corrodi, | Worms, | Spitzweg, | Grosholtz, |
| S. Corrodi, | Amberg, | De Noter, | Vinck, |
| Alboy Rebouet, | Pasini, | Lefevre, | Schmidt, |
| Jules Goupil, | Ricci, | Signorini, | Roy, |
| Glaommottl, | Hamman, | Simonl, | Ponti, |
| Karl Daubigny, | Perrault, | Garcia, | Janvier, |
| Otto Weber, | Faustln, | Santoro, | Felix, |
| Wahlberg, | Carolus, | Toeschi, | Denain, |
| Raoul Marie, | Richter, | Lemaire, | Latouche, |
| Decamp, | Seratrice, | Michetti, | Tabouin, |
| Cecile Ferrare, | Tapiro, | Melida, | VoltaIn, |
| De Vega, | Ferrari, | Cipriani, | Eugene, |
| De Garay, | Gontier, | Romako, | Guilleminet, |
| De Faux, | Marchetti, | Marchaux, | Mortimer. |
| Bakalowicz, | | | |

AMERICAN.

| | | | |
|------------|--------------|----------------|----------|
| Kensett, | J. G. Brown, | Mignot, | Moore, |
| Ramsey, | C. V. Brown, | Dyke, | Lambdin, |
| Nicholson, | Casilear, | Wm. Hart, | Briscoe, |
| Hamilton, | Wall, | Linford, | Lewis, |
| Woodwell, | McClurg, | Sully, | Simon, |
| Williams, | Trotter, | Thomas, | Shearer, |
| Bristol, | May, | Hill, | Rehn. |
| Lauman, | Gumpert, | Foxcroft Cole, | |

CATALOGUE.

1. PAUL BRINKERMANN, Dusseldorf.

After Kretzschmer.

First Lessons.

2. The Trial of Patience.

3. ALEXANDRE DE VRIES, Paris.

After Wouwermans.

The Arrival.

4. The Departure.

5. OTTO GRIEB, Munich.

After Meyerheim.

The Grandmother's Darling.

6. Grandfather's Pipe.

7. A. TABOUIN, Geneva.

View near Geneva.

8. View near Lucerne.

9. N. MORTIMER, Paris.
Scene on the Moselle.
10. View in Champagne.
11. A. CRUDOR, Paris.
View near Belfort.
12. Scene below Mulhouse.
13. P. SUREAU, Paris.
Garden Flowers.
14. Newly Gathered.
15. TONY DE BERGUE, Paris.
Dieppe.

Especial attention is requested to this specimen of De Bergue. It is not too much to say that nothing finer by him has ever been exhibited.
16. GAILLARD LEPINAY, Paris:
Off Calais.
A splendid Marine.
17. LOUIS DE BERG, Paris.
Near Brest.
18. On the Coast near Havre.

19. PIERRE DU BOIS, Paris.
After De Dreux.
The Rest.
20. J. TABIOT, Paris.
After Guignet.
The Halberdier.
21. On Guard.
22. EDMUND D. LEWIS.
The Susquehanna, near Port Deposit, Md.
23. Scene in the Catskills.
24. C. H. SHEARER, Reading.
Near Cresson, Pa.
25. View in Northumberland.
26. ALFRED WAHLBERG, Paris.
Medals, 1870, 1872 and 1873.
Landscape—Brittany.

No one of the new and rising landscape painters of France is exciting the interest and expectations of amateurs as this artist, who is here represented by his most important and greatest work.

27. A. R. VERON, Paris.

Landscape View in Normandy.

28. View in Lorraine.

A pair of landscapes of the most artistic description, and worthy of the attention of those most cultivated and educated in art.

29. H. SCHULTZE, Dusseldorf.

The Valley of Chamounix.

One of the most beautiful paintings of this delightful spot, ever imported and shown in the country.

30. J. JANVIER, Paris.

Winter Twilight.

31. L. R. MIGNOT, (deceased.)

Vespers on the Guyaquil.

The good works of Mignot have become scarce.

32. EMILE VERNIER, Paris.

Medals, 1869 and 1870.

Landscape in France.

32A. CHARLES BEAUMONT.

On Seneca Lake.

33. P. GONTIER, Paris.

Amphilly.

34. Rheims.

35. J. SAUERFELT, Brussels.

Washing Day—A Scene in Belgium.

This splendid example of Sauerfelt in figure art, is only equalled by his splendid rendering of Old World street subjects.

36. J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Toilet.

Finished in the most careful and elaborate manner. It would be difficult to find a more delightful specimen of this artist, who is world renowned both for the subject of his pictures, as well as the careful and conscientious way in which they are finished. This is certainly a gem.

37. PIERRE VAN SCHENDEL, Antwerp.

Medals, 1844 and 1847.

Market Scene, Amsterdam.

Since the death of Van Schendel, his works are becoming very rare, and are exceedingly high in price. This is truly a fine work.

38. VICTOR JOSEPH CHAVET, Paris.

Medals, 1853, 1855 and 1857. Cross of the Legion of Honor, 1859.

The Artist.

An exceedingly brilliant picture of one of Europe's most celebrated and skillful men.

39. CHESTERFIELD RAMSGATE, London.

After a celebrated painting.

Checkmated.

40. Mated.

41. FERDINAND ROYBET, Paris.

Medal, 1866.

Still Life.

A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

42. DAVID DE NOTER, Brussels.

Magnificent Still Life.

It is unusual for such a superb specimen of still life to be found in any private collection, much less in a sale of paintings at auction.

43. MILNE RAMSEY.

Objects of Nature and Art.

44. Objects of Nature and Art.

Gentlemen desiring to adorn their dwellings with fine works of art in which they can ever find pleasure and delight, do well to secure a picture or pictures by this justly celebrated painter.

45. F. FELIX, Paris.

Fruit.

46. RENE MENARD, Paris.

Homeward Bound.

A fine picture by the pupil of Troyon, and fellow student with Auguste and Rosa Bonheur.

47. F. GROSHOLTZ, Munich.

View in Bavaria.

48. H. BENNECKENSTEIN, Munich.

Sunset on the Rhine.

49. A. ASTURDIN, Paris.

Cottage in Bavaria.

50. M. KINDEROCH, Munich.
Swiss Cottage on the Road to Lucerne.

51. O. SCHNEIDER, Munich.

Lake of Brientz.

52. Scene in Bavaria.

A pair of gems.

53. A. TABOUIN, Geneva.

View near Geneva.

54. Do. Companion.

55. L. ALVAREZ, Paris,

The Dancing Lesson.

A charming picture, by one of the most illustrious of the Roman-Spanish artists.

56. G. TOESCHI, PERE, Rome.

The Visit of the Cardinal.

A picture of great merit, by an artist of the highest reputation.

57. J. TABIOT, Paris.

After Guignet.

The Robber.

58. PAUL BRINKERMANN, Dusseldorf.

After Meyerheim.

Grandfather's Favorite.

59. CHRISTIAN SCHUSSELE.

G. W. NICHOLSON,

Gala Day amongst the Water Sprites.

60. CHARLES BEAUMONT.

On the Danube.

61. EUGENE ACCARD, Paris.

The New Book.

This artist's pictures are in great demand owing to their excellence.

62. LOUIS LASALLE, Paris.

The Friends.

A most beautiful work of art.

63.

J. GARCIA, Rome.

The Rendezvous.

A fine oil painting of the Roman School.

64.

RAOUL MARIE, Paris.

By the Water Side.

A perfect gem.

65.

E. M. A. ANDRE, Paris.

A Day's Sport.

Perfectly exquisite.

66.

J. B. BRISTOL, New York.

The Old Dock at St. Augustine, Florida.

67.

NARCISSE DIAZ DE LA PENA, Paris.

Medals, 1844, 1846, 1848. Cross of the Legion of Honor, 1851.

Fontainebleau.

Mr. Haseltine recommends those desiring paintings by this artist, to secure them while they can, for dealers are finding it to their interest to ship all they can find and buy to Europe, where they command exceedingly high prices.

68. LEON RICHEL, Paris.

Picardie.

A splendid example of a rapidly rising painter. The art is good, and should find appreciation with the best informed.

69. KARL PIERRE DAUBIGNY, Paris.

Medal, 1868.

View on the Seine.

A landscape painter of the greatest promise. Already holding high place in art, he doubtless will in time take the place of his illustrious parent.

69A. S. P. DYKE.

Autumn in Bucks County.

70. EDMUND D. LEWIS.

Sunset on the Susquehanna.

71. Cottage on the Hudson.

71A. CHARLES BEAUMONT.

On the Upper Delaware.

72. FRITZ VOLTAIN, Metz.

Landscape in Brittany.

73. View near Metz.

74. C. H. SHEARER, Reading.
On the Delaware above the Water Gap.
75. On the Lehigh above Easton.
76. S. P. DYKE.
Winter in Chester County.
77. N. H. TROTTER.
The Pets.
78. A. S. WALL, Pittsburgh.
Cloudy Day on the Alleghany.
79. S. P. DYKE.
Scene in Western Virginia.
80. C. H. SHEARER, Reading.
In the Forest.

SECOND EVENING'S SALE.

*

16
81.

CARLO PONTI, Florence.

After Raffael.

The Virgin of the Candelabras.

82.

Virgin and Child.

17
83.

PAUL BRINKERMANN, Dusseldorf.

After Meyer Von Bremen.

The Good Sister.

After Kretzschmer.

11
84.

Playing Grandfather.

17 1/2
85.

ALEXANDRE DE VRIES, Paris.

After Wouvermans.

Sounding the Charge.

17
86.

The Fight for the Standard.

30
87.

F. FELIX, Paris.

Game.

88.

CHARLES LINFORD, Pittsburgh.

View near Pittsburgh.

89.

B. EUGENE, Paris.

On the Outskirts of Zurich.

90.

A. DENAIN, Paris.

Scene in the South of France.

91.

L. P. WOODS, Nuremburg.

View near Leipsic.

92.

On Near Dresden. *See 21*

93.

J. DE NITTIS, Paris.

Twilight.

94.

J. H. LAUMAN, Pittsburgh.

View on Chartier's Creek.

95.

A. R. VERON, Paris.

The Approaching Storm.

A splendid Landscape.

96.

S. P. DYKE.

View in Western Virginia.

97.

EMILE VAN MARCKE, Paris.

Medals, 1867, 1869 and 1870. Cross of the Legion of Honor, 1872.

Landscape and Cattle.

The works of this artist command prices like, and are esteemed equal to, Rosa and Auguste Bonheur, and even Troyon, his master.

98.

OTTO WEBER, Rome.

Medals, 1864 and 1869.

Driving Cattle in Northern Italy.

99.

Treading Out the Wheat.

Mr. Haseltine considers these the best examples, in quality, of the artist that have ever been exhibited in America to his knowledge. Almost all of Weber's pictures are splendid. Every collector of the best works of the masters should possess one.

100.

A. MARCHETTI, Rome.

The Market Gardener's Friends.

A picture that has attracted great attention everywhere.

101.

RENE MENARD, Paris.

Landscape and Cattle.

A beautiful picture by the pupil of Troyon, and fellow-student with Rosa and Auguste Bonheur.

102.

J. F. KENSETT, (deceased.)

Glimpse of Mt. Lafayette—New Hampshire.

103.

WILLIAM HART, New York.

Autumn on Lake George.

104.

J. W. CASILEAR, New York.

Autumn Landscape.

105.

ISAAC L. WILLIAMS.

The Cottage Home.

106.

H. SIMON.

Lake George.

107.

Autumn on Lake Champlain.

Certainly as beautiful a pair of painting as this artist has produced

108.

F. DECAMP.

Castle Schaugelt in Thuringia.

109.

Old Castle in Savoy.

110. CHARLES CHAPLIN, Paris.

Medals, 1851, 1852 and 1865 ; Cross of the Legion of Honor, 1865.

Preparing for the Bath.

In the subject matter of his pictures, and in the peculiar method of treatment adopted, Chaplin stands unrivalled. The refinement, delicacy, and grace of the specimen before us, would make a great reputation, did he not already possess one.

111. P. C. COMPTE, Paris.

Medals 1852, 1853, 1855 and 1857. Cross of the Legion of Honor, 1857. Medal, 1867, E. U.

Curiosity.

Painted in the very best manner by Compte, and unusually good in subject. The beauty of the picture is manifest, and the fame of the artist world-wide.

112. JOSEPH COOMANS, Paris.

The Pet Bird—A Scene from the Days of Pompeii.

Perhaps no artist is better known through his engraved works, which have stood the test of public approbation for years.

113. ALBERT PASINI, Paris.

Medals, 1859, 1863 and 1864. Cross of the Legion of Honor, 1868.

Market Scene in Cairo.

This is a perfect gem by this celebrated painter, and is worthy of a place amongst the best art.

114.

S. FAUSTINI, Rome.

The Jewels.

Beautiful in color, and fine in drawing and composition. The subject is slightly commonplace but interesting, especially to the ladies.

115.

JULES WORMS, Paris.

Medals, 1867, 1868 and 1869. Cross of the Legion of Honor, 1873.

The New Servant.

The quality of this important work is of the very highest order, and artistically is not surpassed by any work extant by the artist.

116.

P. SERATRICE, Rome.

The Siesta.

In the style which made Zamacois so famous, it is so well done that it will commend itself to amateurs.

117.

C. V. BROWN.

The Portfolio.

118.

C. LATOUCHE, Paris.

Claremont.

119.

Luttich.

120. AUGUSTE ROY, Paris.

Rheims.

121. P. GUILLEMINET, Paris.

Fowls.

122. Fowls—Companion.

123. F. FELIX, Paris.

Game.

124. Game—Companion.

125. ANDREAS ACHENBACH, Dusseldorf.

Medals, 1839, 1845, 1848 and 1855. Cross of the Legion of Honor, 1864. Medal, 1867, E. U. Grand Gold Medals of Prussia and Belgium. Chevalier of the Legion of Honor, and of the Order of Leopold. Member of the Royal Academies in Berlin, Amsterdam and Antwerp.

On the French Coast.

The paintings of Achenbach are very high and very hard to procure.

126. J. SANTORO, Rome.

On the Tiber.

Clear in atmosphere, truthful in detail, as well as beautiful and artistic in definition, it is a picture that an art lover should buy.

127. EMILE VERNIER, Paris.

Medals, 1869 and 1870.

On the French Coast.

128. F. D. BRISCOË.

Coast.

129. FRANK REHN.

The Surf.

130. A. CRUDOR.

View in Lorraine.

131. View near Metz.

132. N. MORTIMER.

View on the Seine.

133. View in Alsace.

134. MILNE RAMSEY.

Objects of Art.

135. M. D. RAMSEY.

Still Life.

136. J. S. THOMAS.

Apples.

137. J. S. HILL.

Setter.

138. Hound.

139. F. H. GIACCOMMOTTI, Paris.

Prize of Rome, 1854; Medals, 1864, 1865 and 1866; Cross of the Legion of Honor, 1867.

The Reverie.

An exquisite picture that is well known to the art public, through the beautiful engraving taken from it.

140. G. FERRARI, Rome.

Espionage.

141. Curiosity.

The works of Ferrari are not often seen in this country. His pictures are fine works of art, and are expensive. Mr. Haseltine is satisfied that they will meet with the approval of the public.

142. A. BODIN, Paris.

The New Dress.

Finished in the style and with the elegance of Toulmouche.

143. EDOUARD RICHTER, Paris.

The Stroll by the Brook.

144. LITSCHAUER, (deceased.)

The Armourer.

One of the best German pictures in the sale, and by a celebrated man.

145. R. M. TUDOR.

Abide with Me.

146. CHESTERFIELD RAMSGATE, London.

After famous Paintings.

The Story Teller.

147. Gil Blas.

148. CARLO PONTI, Florence.

After Corregio.

Virgin and Child.

After Raphael.

149. Virgin and Child.

150. J. G. BROWN, New York.

Hide and Seek.

151. C. J. SMITH.

Phillipa.

152. G. L. GUMPERT.

Only her Cousin.

153. INGOMAR FRANKEL, Paris.

Andrea del Sarto Declaring his Love.

154. JULES MASSE, Paris.

The Departure for the Wars—Scene During the First Empire.

A choice picture.

155. G. REIMER, Munich.

Hide and Seek.

156. L. COMELERAN, Paris.

The Serenade.

A beautiful and careful picture.

157. HERMANN TEN KATE, Amsterdam.

Soiree Musicale.

Hermann Ten Kate deservedly enjoys a reputation as an artist of the highest character. His art however requires no introduction, it always appeals to the refined sensibilities and appreciation of its beholders.

158. ALBOY REBOUET, Paris.

Le Dejeuner.

159. The Pet Bird.

Please look at these pictures with the most critical eye, and judge whether they are not superb in subject and painting.

160. FRANZ VINCK, Brussels.

The Lovers.

A picture with all the characteristics of Baron Leys, and excellently well done in every particular.

161. VICTOR TORTEZ, Paris.

The Rivals.

A subject interesting, and treated in a peculiarly attractive and forcible manner. The page in grey tights certainly seems determined that the other gentleman shall not pay attention in the direction of his thoughts, if he can help it.

162. A. GRIPS, Brussels. .

A Flemish Interior.

163. The Thoughtful Mistress.

THIRD EVENING'S SALE.

164. C. H. SHEARER, Reading.
View near Reading.
165. Scene in Beaver County.
166. N. H. TROTTER.
Atlantic City.
167. CHARLES LINFORD, Pittsburgh.
View in Alleghany Co.
168. F. DECAMP, Paris.
Lake Zug.
169. F. D. BRISCOE.
On the Juniata.

170. S. P. DYKE.
Scene in Western Virginia.
171. P. SURREAU, Paris.
Fruit.
- 171A. ISAAC L. WILLIAMS.
Valley in Lancaster Co.
172. EDMUND D. LEWIS.
View in Maryland.
173. Old Mill on the Lehigh.
174. JAMES HAMILTON.
Out at Sea.
175. Off the Coast.
176. A. S. WALL, Pittsburgh.
The Edge of the Forest.

176A. CHARLES BEAUMONT.

Lake George.

176B. On the Orinoco.

177. J. FOXCROFT COLE, Boston.

A Ram.

178. W. SCHULTZE, Munich.

The Expectant Friends.

179. After the Thief.

Two of the best pictures of the Munich School in the collection.

180. L. NEUSTADTER, Munich.

The Sisters.

A most beautiful and careful picture.

181. J. SIGNORINI, Rome.

The Little Peasant Girl.

An exceedingly pleasant and well executed picture.

182. P. MICHETTI, Paris.
A Hat Full.

183. E. M. A. ANDRE, Paris.
The Postillion.

This is one of Andre's really successful and clever little bits. His art is always desirable, and this especially so.

184. F. FORT, Munich.
The Pet Pigeons.

A beautiful subject executed in a choice style.

185. JULES GOUPIL, Paris.
Paying Calls.

An exquisite painting of the highest class.

186. CARL SCHLOSSER, Paris.
How much Apiece?

Full of sentiment and fine feeling, and represented in a fine artistic manner, it forms a picture that would adorn any collection.

187. In the Cathedral.

A low-toned picture, replete with conscientious art.

188. E. H. MAY, Paris.
Medal 1855.
Waiting.
189. A. MARCHAUX, Paris.
The Beautiful Greek Girl.
190. A. ROMAHO, Rome.
The Star of Hope.
191. RENE LE GRAND, Paris.
Taking Refreshment.
192. PIERRE M. BEYLE, Paris.
The Performer's Pet.
193. G. W. NICHOLSON.
Scene on the River Lea, England.
194. G. HAMPE, Munich.
Scene in the Bavarian Tyrol.

194A. CHARLES BEAUMONT.

Oberholfen—Lake Thoune.

194B. Lake Lugano.

195. C. VAN LEEMPUTTEN, Brussels.

Shepherd and Sheep.

A most splendid picture of sheep, equal to Verbockhoeven.

196. EDMUND D. LEWIS.

Haymaking in Maryland.

197. View in the Franconia Mountains.

198. C. H. SHEARER, Reading.

Near Reading.

199. In the Alleghanies.

200. G. SOMINI, Rome.

The Morning after the Ball.

This Aquarelle is superb, really superb, and cannot fail to receive from every one such a recognition. The artist has made every touch effective and beautiful. It should sell for a large price.

201. J. DE NITTIS, Paris.

The Reverie.

A splendid work, and one that Mr. Haseltine commends to the notice of those loving the best art. There is really nothing finer in an artistic sense in the collection.

202. LOUIS JIMINEZ, Rome.

The Spanish Cavalier.

Another brilliant example by this illustrious man, and should be competed for with great ardor.

203. J. TAPIRO, Rome.

The Mother's Pride.

The Roman School of Art has assumed of late a place in the world's esteem second to no other—grafted as it is upon that of the French and Spanish, it disputes with them the consideration of those most cultivated in art.

204. N. CIPRIANI, Rome.

Watching the Balloon.

The only painting by Cipriani, it is entitled to great consideration from Amateurs, not only on that account, but also for its great merit.

205. CHARLES CHAPLIN, Paris.

Medals, 1851, 1852 and 1865; Cross of the Legion of Honor, 1865.

The Pretty Waitress.

The works of Chaplin are so well known as scarcely to require comment, besides which in another part of the Catalogue, sentiment is expressed in reference to his work.

206. GUSTAVE BOULANGER, Paris.

Prize of Rome, 1849. Medals, 1857, 1859 and 1863. Cross of the Legion of Honor, 1865. Instructor of the Government School of Art, 1869.

The Pompeian Maid.

One of the most beautiful specimens of Boulanger ever offered for sale.

207. C. SPITZWEG, Munich.

The Hermit Hunter.

Spitzweg has long been noted in the art world as an artist of the first class. This picture is a perfectly beautiful gem of art.

208. PEDRO DE VEGA, Rome.

Picadore in a Spanish Wine Shop.

A little gem, that is superb in every respect, color, drawing and subject. Any collection in the country could well afford to exhibit so beautiful a picture.

208A.

F. F. DE CRANO.

Lizzie Hexam.

From Dickens' Mutual Friend.

209.

J. DE NITTIS, Paris.

The Costumer's Shop.

A brilliant example and rich in color. Such a specimen is difficult to obtain, and commands a high price. The only figure picture in oil, by De Nittis, in the collection.

210.

JAMES BERTRAND, Paris.

Medals, 1861, 1863 and 1869.

Drowned.

This the original of the large painting of the same owned by the French Government, is considered by connoisseurs as being in many artistic qualities superior.

211.

LEON Y ESCOSURA, Paris.

The Decoration of Spain and several distinctions.

Fully Absorbed.

It would seem to be unnecessary to call attention to a picture by Escosura, as his name and his art are so well known to the whole community, and it is particularly unnecessary to speak of such a perfect little gem of art.

212. E. M. A. ANDRE, Paris.

The Argument.

The present works of Andre promise the greatest things, although he is well appreciated in Paris already, he has the assurance, if he maintains his reputation, of obtaining a very high place in the estimation of those who love and buy high priced good art.

213. A. FAUSTINI, Rome.

The First Kiss of Love.

A fresh new picture by one of Italy's celebrated painters, and full of tender sentiment.

214. M. DE GARAY, Paris.

Rival Suitors.

A perfectly brilliant little painting, in the best manner. The subject is exceedingly attractive and well expressed.

215. CECILE FERRARE, Paris.

Le Dejeuner.

A picture of a high class, and singularly well executed. The subject is excellent, and the painting irreproachable.

216. P. KNARREN, Brussels.

The First Toy.

A splendid picture, painted in the style of Florent Willems.

217. PHILLIPE PARROT, Paris.

Medals, 1868, 1870 and 1872.

Marguerite.

A picture of the highest merit.

218. P. SOLTAU, Paris.

Father Ambrose.

219. First Lessons.

220. CARL SUHRLANDT, Scheverin.

After Landseer.

Scene in the Highlands.

FOURTH EVENING'S SALE.

221. EDMUND D. LEWIS.

Autumn on the Saco River, near the White Mountains.

222. Near Stockbridge, on the Housatonic.

223. C. H. SHEARER, Reading.

Near Reading.

224. Near Pottsville.

225. CHARLES LINFORD, Pittsburgh.

The Forest.

226. NEWBOLD H. TROTTER.

The Colt.

227. F. DECAMP, Paris.

Brigenfeldt Castle, near Darmstadt.

228. Sunset on the Rhine.

229. F. D. BRISCOE.

On the Hudson.

230. ALEXANDER DE FAUX, Paris.

Beautiful French Landscape.

The name of the picture and the picture itself tell the story together better than any remarks.

231. Landscape and Cattle.

This beautiful scene in Picardie, ranks De Faux afresh as one of the best landscape artists of France.

232. H. CORRODI, Rome.

View on the Seine.

233. On the Moselle.

Mr. Haseltine has never beheld a more beautiful pair of landscapes by H. Corrodi, who is an artist very highly esteemed in Rome. They were selected by his brother.

234. CHARLES SEIBELS, Dusseldorf.

Holland Landscape with Cattle.

A picture with the finest qualities of Andreas Achenbach, and in itself without a fault. Really a great work.

234A. CHARLES BEAUMONT.

Scene in Wales.

234B. On the Rhine.

235. C. PITTARA, Rome.

The Fox Hunt.

A perfectly splendid work of art.

236. LEON RICHEL, Paris.

Medal, 1872.

Beautiful French Landscape.

A perfectly superb picture.

236A. ISAAC L. WILLIAMS.

Bald Eagle Mountain, Centre Co.

237. MILNE RAMSEY.

Candle Light.

238.

G. SIMONI, Rome.

The Dessert.

This is the finest Aquarelle that Mr. Haseltine has ever seen by Simoni, and is such an one as any amateur might be proud in adding to his collection of art, however brilliant that might be. Without question, his reputation in America will soon equal that which he already enjoys in Europe.

239.

EDOUARD ZAMACOIS, (deceased.)

Medals, 1867, 1868 and 1870.

The Cavalier's Repose.

The works of Zamacois are becoming exceedingly rare, and those collectors who have not already secured one, had better avail themselves of the opportunities as they offer, as there will soon be none upon the market.

240.

S. CORRODI, Rome.

Bay of Naples.

241.

Naples.

A most careful and beautiful pair of Aquarelles.

242.

F. FRANZ, Paris.

Scene in France.

243. L. MARCHETTI, Rome.

The Page.

A beautiful example by this artist, and the only Aquarelle by him in the sale.

244. F. LIARDO, Rome.

Petronella.

A most attractive Aquarelle, and finished with the greatest faithfulness and care.

245. FIRMAN GIRARD, Paris.

Medals, 1863 and 1872.

Wounded.

A picture of the greatest power.

246. J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Little Dressmaker.

Like the other specimen of this artist in this sale, this is an example of the very highest class.

247. CHARLES LEFEVRE, Paris.

Medals, 1833, 1845, 1855; Cross of the Legion of Honor, 1859.

The Lesson.

Finished in the most careful and elaborate manner.

248. GEORGE C. LAMBDIN.

A New Head on Old Shoulders.

249. ARNALDI CORRODI, Rome.

The Rest at Noon.

This painting of the very highest class, is probably the finest representative work ever imported by Arnaldi Corrodi.

250. L. ALVAREZ, Rome.

Scene in Rome—School Children taking their Morning Walk.

251. The Adult Class.

This pair of paintings are of the very highest order of merit, in every way first class.

252. CHARLES EMILE JACQUE, Paris.

Medals, 1861, 1863, 1864. Cross of the Legion of Honor, 1867.

The Farm House.

The paintings of Jacque have advanced during the last year perhaps as much as those of any other artist, and they now command prices that are given for works by Diaz, Rousseau, Daubigny, Corot, and the very best painters.

253. NEWBOLD H. TROTTER.

Snowed Up.

254. CHARLES LANDELLE, Paris.

Medals, 1842, 1845, 1848 and 1855. Cross of the Legion of Honor, 1855.

The Beautiful Zerlina.

Landelle is always beautiful in his art; subject, color, form and tone, find always proper rendering from his skillful brush. This is a picture to be loved.

255. E. H. MAY, Paris.

Medal, 1855.

The Masquerade.

256. CARL SUHRLANDT, Schwerin.

Young Italian Girl.

257. F. SIMMONS, New York.

Abraham Lincoln.

A splendid bronze bas relief.

258. GUSTAVE DE JONGHE, Paris.

Medals, 1863, 1868 and 1870.

The Music Lesson.

During the past year the works of De Jonghe have met with, in his case, an unprecedented demand : and it is admitted that he will, without doubt, be the successor of Alfred Stevens in the estimation of connoisseurs.

259. LOUIS JIMINEZ, Rome.

The Attentive Listener.

This is the only specimen by this eminent artist painted in oil in the collection.

260. G. CASTIGLIONE, Paris.

Inspecting her Treasures.

A choice picture by an artist who is justly obtaining a first place in art estimation.

261. LADISLAS BAKALOWICZ, Paris.

The Tease.

One of this artist's best examples.

262. EDOUARD J. C. HAMMAN, Paris.

Medals, 1853, 1855, 1859, 1863; Cross of the Legion of Honor, 1864.

Tender Moments.

The reputation acquired by Hamman is not to be wondered at, while contemplating this work of his genius.

263. HENRI PIERRE PICOU, Paris.

Medals, 1848 and 1857.

Hunt the Ring.

264. Guess my Name.

These two pictures are the originals after which the engravings were made. They were disposed of at the Derby-Everard Sale last Spring at \$1000 each.

265. W. AMBERG, Berlin.

Retrospection.

Of all the paintings by Amberg that have ever been imported or painted, as far as the knowledge of Mr. Haseltine extends, this is the most lovely. It cannot fail to obtain the greatest attention and commendation from those who love art.

266. GIOVANI ROTA, Paris.

Sweet Strains.

Although we cannot hear them, it requires but little effort of the imagination to recognize that nothing else would harmonize with the artistic qualities of the picture.

267. G. FERRARI, Rome.

The Music Party

This is the most important of all the pictures by this artist in the collection. It is a powerful picture.

268. F. MOORMANS, Paris.

The Music Lesson.

269. JULES GOUPIL, Paris.

Reverie.

270. Waiting.

A pair of paintings exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

271. P. SOLTAU, Paris.

Father Clement.

272. CARL SUHRLANDT, Schwerin.

After Rosa Bonheur.

Ploughing.

FIFTH EVENING'S SALE.

273.

L. DOUSSAINT.

View in Normandy.

274.

M. KOLLOCK, Brooklyn.

Lake George.

274A.

ISAAC L. WILLIAMS.

Lake Como.

275.

TREVOR McCLURG, Pittsburgh.

After Coutoure.

Page and Hawk.

This excellent copy of the most famous picture by Coutoure, was pronounced by that great artist himself, as the best copy ever made of the painting.

276. THOMAS SULLY, (deceased.)

Domesticity.

This is one of the most important works of Sully.

277. H. HUMPHREY MOORE, Tangier.

Gipsy Family, near Granada.

This picture is the production of one of the most talented of our American painters abroad. Mr. Moore bids fair to win for himself a high place in the World of Art.

278. EMILE LEVY, Paris.

Grand Prize of Rome, 1854; Medals, 1859, 1864 and 1866; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

Love's Whispers.

An exquisite picture by one of the most celebrated artists in Europe.

279. EDOUARD ZAMACOIS, (deceased.)

Medals 1867, 1868 and 1870.

The Halberdier.

A rare and beautiful example of this Master in Art. In tone and color this picture cannot be surpassed even by the artist's larger works.

280. F. RICCI, Rome.

The Challenge.

281. The Acceptance.

282. WILLIAM ADOLPHE BOUGUEREAU, Paris.

Prize of Rome, 1850; Medals, 1855, 1857 and 1867. Cross of the Legion of Honor, 1859.

The Vintage Maid.

If there is one artist more than another whose name and works are familiar to American buyers, it is certainly Bouguereau. Not only is he known, but his productions are always in the greatest demand and command the most exalted rates. This is a superb example.

283. CARL MULLER, Dusseldorf.

Gold Medal of Prussia, 1869.

Happiness and Charity.

Very small pictures by this, the most famous artist of this class of subjects, have been sold for enormous sums. It is probable that no more important work by Carl Muller was ever in the United States.

284. LADILAS BAKALOWICZ, Paris.

In the Boudoir.

Certainly one of the largest pictures ever exhibited in this country by this illustrious painter.

285. W. AMBERG, Berlin.

Abstraction.

A picture of fine subject and quality, and well calculated to adorn any dwelling.

286. A. RÔMAKO, Rome.

Narcissus.

287. C. EDOUARD BOUTIBONNE, Paris.

Medal, 1847.

C'est Lui!

During the last five years, it seems as though the whole world was in competition to secure good specimens of this painter. Certainly, nothing superior by him has ever been seen in Philadelphia.

288. LADILAS BAKALOWICZ, Paris.

Seeking for Knowledge.

This is certainly one of the finest examples by this celebrated artist ever shown to the American public.

289. JULES RICHOMME, Paris.

Medals, 1840, 1842, 1861 and 1863. Cross of the Legion of Honor, 1867.

At the Font.

Although Richomme has been famous for twenty-three years, yet so well is he appreciated in Europe that but few of his pictures have found their way to this country. This is the first example that Mr. Haseltine has owned.

290. G. CASTIGLIONE, Paris.

The Bird Cage.

Very important as a work of art, and very beautiful as a picture. It is rare to find a painting so attractive in every respect.

291. M. LEMAIRE, Paris.

The New Song.

A splendid picture and a very expensive work.

292. F. LIARDO, Rome.

Sociably Inclined.

A picture, that by its humour must interest both old and young, and by its art those who love art.

293.

R. TUSQUETZ, Rome.

Wayside Devotion.

A stop must be made here to notice this example of Tusquetz. In Rome and Paris the fame of the artist widespread and recognized, while in this country he is comparatively unknown, but cannot remain so when he sends such art as is contained in the specimen in this collection. To say that this picture is the equal in merit to the finest works of Jules Breton, is not saying too much.

294.

LOUIS GEORGES BRILLOUIN, Paris.

Medals, 1865 and 1869.

After the Breakfast.

This specimen, fresh from the Custom House and never before seen in America, will appeal strongly to connoisseurs. Low in tone and tender in color, it makes a complete work of art of the highest class.

295.

ED. NAVONE, Paris.

The Toilet.

This is by far the most beautiful and important of this artist's works that Mr. Haseltine has ever seen. It is a picture to be sought for, bought, and greatly prized.

296.

J. J. A. LE COMPTE DUNOUY, Paris.

Medals, 1866 and 1869.

Market Scene in Pompeii.

Painted in the best manner of Gerome, this picture is a splendid example, one might say, of Gerome but in name. The medals received indicate the estimation in which his art is held abroad.

297.

O. CORTAZZO, Paris.

Prepared for the Promenade.

The works of Cortazzo having become greatly sought after by those who collect the best art, his prices have greatly advanced, and his pictures are seldom seen for sale.

298.

F. ANDRIOTTI, Rome.

Page and Pets.

A most brilliant picture, beautiful in subject and exquisite in color and drawing. Any collection in the land could afford to enclose such a gem.

299.

FRANZ VINCK, Brussels.

Awaiting the Arrival.

A beautiful picture, painted in the style of Baron Leys, his master. It should commend itself to those who love true art.

300.

F. GONIN, Rome.

After Dinner in the Olden Time.

It is seldom that Mr. Haseltine has to exhibit so splendid a picture. It has only to be seen to be admired, and its possessor to be envied.

301. A. VELY, Paris.

The Troubador.

Certainly a superb work; although the subject has been treated often, yet rarely in so artistic and skillful a style. No one could hope or expect to see a more perfect rendering of the subject.

302. JUAN A. GONZALEZ, Paris.

Self Satisfaction.

A fine example of the popular school.

303. EDMUND CASTAN, Paris.

Before the Shrine.

Words are wanting to adequately express the merits of this great picture. The subject is fine, the composition and drawing without fault, and the painting above criticism. It is, moreover, the most important picture by Castan that has ever been in America, to Mr. Haseltine's knowledge.

304. A. HEUILLANT, Paris.

An Idyll.

This is an unusual painting. Full of the greatest merit, it is yet entirely novel in its treatment and effect, and marks a new departure in the world of art. Ten years ago such a picture would have excited the greatest possible remark from its radical opposition to established rules. Heuillant is one of the recognized great men of France.

305. GIOVANNI ROTA, Paris.

The Visit to the Gallery.—In the Time of the Directory.

No one can but pause, before this painting, attracted by it; and to pause is to praise and to admire. Certainly a more attractive picture cannot be presented.

306. J. J. A. LE COMPTE DUNOUY, Paris.

Medals 1866 and 1869.

The Entrance to the Mosque.

Like No. 296, this is a very fine expression of this favorite painter.

307. EDOUARD RICHTER, Paris.

The Temptation of Faust.

Anything more magnificent than this picture it is difficult to conceive of. Resplendent in color, it is rich in tone; splendidly drawn and composed, it is crowded with effects the most difficult of treatment and the grandest in conception.

308. GUSTAVE BOULANGER, Paris.

Prize of Rome, 1849. Medals, 1857, 1859 and 1863. Cross of the Legion of Honor, 1865. Instructor of the Government School of Art, 1869.

Hercules at the Feet of Omphale.

This is the finest and most important work of the Master that has ever been imported, and is not only one of the best that he has painted, but one of the grandest and most beautiful of modern pictures.

309. JAMES TISSOT, London.

Medal, 1866.

The Abduction.

Tissot, though often represented in this country, has probably never been so by so splendid a production from his pencil. By art critics and collectors, both abroad and at home, this is considered his most famous picture. It is really fascinating.

310. W. H. SHMIDT, Munich.

The Good Brother.

Particular attention is requested to the tone, splendid drawing and general effect of this painting. It certainly is worthy to rank and hang with the best art.

311. GUSTAV JUNDT, Paris.

Medals, 1868 and 1869.

Flowers for the Golden Wedding.

A superb painting, executed by the best pupil of Breton, which ranks him, in most respects, the equal of the master. It excited great interest while in Paris, and after being purchased for America, could have been resold at an advanced price. It is needless to say that it is a very expensive work.

312. J. CAROLUS, Brussels.

The Visit to the Studio.

One of the most interesting of his pictures ever exhibited.

313. F. H. KAEHMERER, Paris.

The Fete Day—A Young Egyptian Decorating Images.

A fine work of art by this, probably, the best pupil of Gerome. A picture about the size of this, containing several moderate-sized figures, is held in New York at \$4000.

314. LEON PERRAULT, Paris.

Medal, 1864.

Tired Out.

The art of Perrault is always esteemed; and his many beautiful works that have been exhibited from time to time, have caused the art public to look forward to a new pleasure, whenever the announcement is made that a picture of his is on exhibition. This assuredly will not disappoint such expectation.

315. CHARLES LANDELLE, Paris.

Medals, 1842, 1845, 1848 and 1855. Cross of the Legion of Honor, 1855.

Haidee.

As choice a picture as any one could wish to see or own; and as an example of Landelle, it is truly first-class.

316. G. FERRARI, Rome.

The Lesson.

A beautiful and artistic picture.

317. EDOUARD RICHTER, Paris.

Interior of the Cathedral in Brussels.

The architectural painting and rendering of effect in stained glass are simply wonderful. The Cathedral is before us we might say in reality, with all its grandeur and gorgeousness of rich brilliant effects of color and light.

318. J. A. NEUHEYS, Brussels.

The Portrait.

This splendid painter ranks with Florënt Willems, and holds high place with him in the world of art. This is a superb work.

319. F. AUGUSTE BONHEUR, Paris.

Medals, 1852, 1857, 1859, 1861 and 1863; Cross of the Legion of Honor, 1867.

Driving Cattle Home in the Afternoon.

It seems useless, in the presentation of such a picture for criticism, to say anything in its praise; the figures, with their varied action—the landscape, so full of light and truth, speak stronger and fuller and louder than any praise.

320. R. BURNIER, Brussels.

The Veteran's New Occupation.

A superb cattle picture with splendid effect. The drawing, composition, color and sentiment of the painting are all first class.

321. P. MICHETTI, Paris.

Landscape and Sheep.

A perfectly exquisite gem.

322. CHARLES FRANCOIS DAUBIGNY, Paris.

Medals, 1848, 1853, 1855, 1857 and 1859; Cross of the Legion of Honor, 1859; Medal, First Class, 1867, E. U.

Twilight on the Seine.

A perfectly magnificent painting, and one worthy of the highest laudations. Only the master could so truthfully and conscientiously depict this phase of nature.

323. A. R. VERON, Paris.

Cloudy Day in Lorraine.

Probably nothing by this artist equal to this has ever been imported. although not as large as some of his pictures, it is a first class effort of this first class painter.

324. CHARLES JOSEPH BEAUVIERIE, Paris.

View at Cernay—Department of Seine et Oise.

This picture, full of the characteristics of Daubigny, is entitled to the highest praise, and should excite the liveliest competition.

325. J. R. WOODWELL, Pittsburgh.

Cernay la Ville.

This beautiful picture was painted in Paris.

326. K. HEILMEYER, Munich.

Scene in Bavaria.

327. Do. Companion.

An exceedingly fine pair of paintings from this illustrious centre of art.

328. ISAAC L. WILLIAMS.

Landscape.

329. P. SURREAU, Paris.

Game.

330. J. S. THOMAS.

A Bachelor's Table.



June 8th, 9th, 10th,
and 11th,
1874.

